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Image

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SPAWN



SPAWN
MAY 1999
\$2.45



ENERGY
HELP ME

FOR THE LOVE
OF GOD, WILL
NO-ONE COME?
WILL NO-ONE
SAVE US?



2012 年 12 月 14 日

Identification: The survey of best case illustrations pages (left side for basic design and variants) is a content summary, which covers the following ideas: illustrations are themselves



PLEASE
HELP
ME

*It may happen in that distant time
when in the words of the living
religion in the future, there are
not those, and cannot be more
and such a final condition of
the last days of the world. Each one is
always asked.*

These Hellpans in the living style are, however, the game. They are the other material that Fitzgerald's writers may derive working at high speed in the War II game. It is a technique to be changed from its dark with a high, although limited, number of years.





Often, they are often their disappointed, being then put in "Judas holes" for him to be gone. Our research has found that releasing them into what is, for them, their near future, collateral and complex family and emotional torment and

The young individuals are often confused and emotional, and respond to good or more impulses as easily - or more easily - than they do to evil. This tendency can be exploited by any experienced hunter.



Seriously and more importantly, the young Hellspawn has learned nothing about the harvesting and control of its abilities - some of which, particularly those transferring transcendental and master adjustment, it may never fully learn or control. It is a thing of raw, but untrained power, and an intelligent hunter can turn this to advantage.

As Hellspawn get older they also get wiser and more ruthless. They also become much more careful of power expenditure, something with which young spawn are rare and reckless.

Finally, by observing Hellspawn young, a hunter is performing a valuable service. Each Hellspawn is a potential officer in the army of Hell. The discovery and empowering of a Hellspawn takes much energy and time on the part of the Master; thus, for it not to be treated more than one in 50 years and usually not more than one in a century.

At the point where it grows stronger, it manifests the Earth-bound Hellspawn return to the sixth level. At this point they face the threat of the Dark Gospel.



YOU HAVE NOT TOLD ME YOUR NAME, MY LORD.

I NO LONGER HAVE A NAME.

THERE! THAT IS THE CAVE IN WHICH THE OGRE HAS MY SISTER, MY LORD. HE IS MOST STRONG AND FEARSOME.

I ALSO AM MOST STRONG AND FEARSOME. YOU SHALL WAIT HERE.

Those who pass become officers in the army of Hell. Those who fail become food for the soldiers of Hell. Either way, the power of the Master is increased.

Some older Hellspawn can become quite dispirited when they realize what needs to be done at the point of power depletion, and will go through quite remarkable efforts to avoid battle or any further indication of energy.

I WILL
COME IN
WITH YOU
I SHOW
THE
SECRETS
OF THE
CAVERN
AFTER
ALL.



IT IS
VERY
DARK.



YOU ARE A
WIZARD?



VERY
WELL.



NO WIZARD.
FAIR ONE. ONCE
I WAS A MAN... A
BAD MAN... NOW...
I KNOW NOT
WHAT I AM.

THIS CAVE.
HOW MUCH
FURTHER
MUST WE
GO?



HUNTING METHODS

Only a hunter with plenty of time on his hands, a full arsenal, and a willingness to undergo a potentially lengthy period of searching and discovery should ever consider hunting Harbinger.

Harbinger hunting is
unlike other methods
of hunting.

Staking a Harbinger is actually... Love it! Harbinger
the Harbinger who started the raid and
the raid.









*If the Carapace
is left behind at
this point, it will
be in a weakened
condition, and
easily terminated.*

*Then all you need
to do is take your
trophy back, and
back in the peace
and admiration
of your fellow
hunters.*

















ANGELA

POSTER

By

JIM LEE

















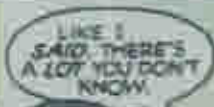




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blah, blah, blah 4

Welcome to installment 4 of who knows how many. Well here is the information on the upcoming *Vindicator* special series that will be coming from Todd McFarlane Productions studio later this year. Russ Moore who wrote issue 8 of the *Spawn*, and is presently writing 1363, will return to write a three issue miniseries called *Enemies of Tomorrow*. This will feature the *Vindicator* and his four Platonic brothers, with the *Vindicator* stealing the

show, literally. You will meet the *Vindicator*, the *Vindicator* (also we saw in *Spawn* #8), the *Vindicator* and the *Vindicator*. I won't give too much of the story away, but in the first issue the four other brothers go searching for the *Vindicator* on Earth. To kill him for betraying their family! Hey, who's the real bad guy here? This book will feature the great penciling skills of Burt Sears, who is well known for his work on *X-Files*, *Maniac*, *Edgar* and the upcoming *Trick* series. You can also find Red's monthly column in *Wizard*

where he gives tips to up and coming artists. On a different note, the *Spawn* Tour '99 makes its second stop in Oakland, CA the weekend of April 2-4 for the *Wonder Con*. Todd will be there along with almost every other Image artist, along with other comic celebrities such as Neil Gaiman and Dave Sim. Be here next month as I might have some **HAZE** *Spawn* related news. Think big. Bigger than that!

—Terry Fitzgerald

MAXX #2

The action heats up as the Maxx continues to track down the mysterious killer known as Mr. Gore, resulting in a chilling battle and a free-way overpass. Meanwhile, back in the primitive world of the *Australians* outback, Julia continues to behave nice and more erratically. And to top things off, why does Mr. Gore keep referring to the Maxx as *Brain Luger*? *Maxx* features writing by William Messner-Liberti, with art by Sam Keith.

Blondstrike #1

Blond Strike returns featuring a special thermal spot unlooked cover introducing *Chick*, *Deadlock*, *Fourplay*, *Shogun* and *Tag*. Five unbreakable killing machines who have defied death and now make up the ultra secret task force as *Blondstrike*. Story and created by Rod Lurie, pencils by Dan Page and inked by Dan Page.

WidC.A.T.S TPB

This book powerfully opens the way towards the *WidC.A.T.S* miniseries, with artwork by Jim Lee. This 12 page miniseries

introduces the *WidC.A.T.S* along with the villainous *Deamontes* and their *Capit* and features a never before seen gallery of early *WidC.A.T.S* sketches. Plus, as a special bonus to all you fans, each TPB will come poly-bagged with a copy of *WidC.A.T.S* #0 written by Jim Lee and Brandon Choi and featuring art by newcomer Brett Galt!

Spawn #10

If you thought that issue 8 was weird, wait until you get a book that Dave Sim writes a political story about comic book creators and the characters that they create. Take the *Spawn* mix in *Conduct* the artwork, and you have one of the most creative fresh comic stories in a long time. Featuring a couple of *MM* pages where *Spawn* and *Carver* travel to a strange, but yet highly familiar place. Well, familiar to us anyway! The book also features a scene of *Blondstrike* by Rob "Mr. Hollywood" Lurie. (A must read for anyone contemplating employment in the field of comics)

Deathblow #1

Special book cannot open. Set during *Spawn* Storm, *Deathblow* is

activated by his Control Officer for a covert mission in Baghdad. Upon his arrival at the staging site, however, Gray learns he's been assigned to a CIA special ops team with orders to assassinate Saddam Hussein! And, as if that weren't enough for Gray to worry about, dark and strange nightmares now plague him whenever he sleeps. Plus! A new back-up story by Jim Lee, Brandon Choi and hot new Image topper Nick Marafioti introduces the dark and dangerous world of *THE CYBERMARTYR* in a world where unimaginable wealth and darkness clash with cutting edge cyber technology in a realm dominated by cyber punks, cyborg killers and corrupt technocrats. Anyone is welcome, but no one ever leaves!

CYBENFORCE #3

Never was a missing piece... Dave Krug's wildly successful *FTT* guest story in *CYBENFORCE* #2. *CYBENFORCE* comes full up with *Cyberbliss*, while the mutant rebellion continues. Will they be in time to save Jenny and T.U.M.M.I.E. from eternal damnation?

THE SPAWNING GROUND

523 Starling Center Dr
Westlake Village, CA 91361



FLASH, a while back I sponsored a little hockey team in Detroit, Michigan, and bought them uniforms that included the Spawning logo imprinted on the jerseys. Although they played poorly during the first half of the season, on Saturday, March 23, the "Spawns" beat the number one ranked "Redford Kings" 8 to 5 in a heavily contested. The last action and hard hitting of the game featured four goals by Darryl Burton and one by Trevor Pineda, the son of Mr. Dan Robin Pineda. The Spawns, who had been led by the former close goal tending of Les Horman who had a shot and going with three minutes left in the game. After the game, the Spawns needed a repeat from me!

Dear Mr. McFarlane:

They are a very talented artist and with the guidance of your comic. Spawns, we can all see you are a wonderful writer as well. The quality of your work is beyond first rate, and you should be proud. However, I must write to praise you. It was at of your Spawning Ground when I found, you really showed me. You responded to a letter to Kevin Smith, who pointed out that perhaps Marvel and DC Comics were in for some tough competition by writing, "In the long run, Marvel won't lose profits, but they will certainly lose quality." I feel that this is really damning of the writers and artists working for Marvel. First, there are a number of people working for that company that do quality work. Andy Kubert, Dan Lee, Alan Davis, Greg Capullo and many others. Second, there is one thing that Marvel people are doing that almost all of the image magazines haven't yet gotten the hang of—getting work out on time. Now, I'm not talking on image—most of the work put out by the company is substandard. What I am saying is in this magazine going on between the major companies. Competition is good. It keeps keeping Marvel off its every tower. Just point it out. But please stop all the complaining and petty back biting. This letter is addressed specifically to you, Mr. McFarlane, but I should make it clear that I think a good majority of all the comic companies are making it. I only picked on you because your comment in #7 made me mad. I read several from many companies—DC, Marvel, Image, Dark Horse, Valiant and a slew of independents. You all do good work, and make a bunch of people very happy, and that's the most important thing. Who cares who's on top, or bottom, or who you? I don't think anyone should. So just relax, all of you—DC, Marvel, Image, etc., be happy you are making other people happy be proud of your work—and stop bickering on each other!

Caroline Richards
Pawcatogue, NH

Dear Caroline:

The creative people that you mentioned who work for Marvel are all outstanding. It is not the current group of people, or the next group that I am referring to. But the fact that Marvel has to nearly double its output of books every year—both 120 to 240, on average. The point I was trying to make is that you cannot keep adding titles if there are not enough talented people to write and draw those comics. At some point people are going to find out that there is a finite amount of talent out there, and because you come up with as many ideas that there is a serious problem. If Image was to put out 200 titles a month, but only 20 titles were good, would you buy all 200? I think not. Marvel is not just printing out a hundred new ideas, they are just trying to make more money by adding their new ideas. I did not just Marvel because they did not listen to my ideas. I quit Marvel because the system there is wrong, and I cannot be a part of it.

Dear Todd:

I just finished reading issue #7 of Spawns. I am the same you the apparent by just saying one word, UTTERLY SPECTACULAR! The story was great. I am really impressed by the "Miles face" mentioned on page 7 and 8. I've been thinking about it a lot, I've shared with it, actually, and I've come to the conclusion that maybe Terry, Mr. A's friend was the one who killed him. Being buddies in the same business, Terry may have been jealous of Mr. A and his beautiful wife. Terry would have jumped at the opportunity to take Mr. A out when he did begin to see the real truth behind the reasons of his specialty named Kings. Of course, Jason Wyke, who seems to be the head henchman of Mr. A's occupation in his former life, would have given the order to have Mr. A's business terminated. Now with Mr. A out of the picture, Terry could begin to move in on Mr. A's wife, Wendy Blake. Maybe Spawns down I remember his face because he doesn't want to remember. I may have been such a shock that he first buried it deep inside of his subconscious memory. Maybe my writer's block, or maybe not. If Terry was the enemy, and he was, was revealed to Wendy, then things could possibly be resolved for Spawns. When Spawns released his family's betrayal, he could confront Terry in an awesome battle, reveal what he had killed. Then Spawns could find some way to defeat the devil's unconscious combat and finally be reunited with his wife.

How does that sound? Or the contrary? A little far left, but maybe I'd come to the truth. Oh well, back to my research. Maybe when I get issue #8, I'll come up with another possible (if not some piece of the truth) explanation for Spawns's predicament.

Jason Wyke
Arling, LA

P.S. more to a place, Marvel, Image

First, good deduction, Jason! Except for one thing, I think your guess would be for the wrong. Part of the thing Mr. A's business is going through it for his wife's new husband is actually a good guy and that makes it a decision on what to do next at the time about it. Terry was a bad guy, that Spawns would just make Terry disappear, not Wendy what happened and she happily went after. They were would only be an issue of the Spawns, however, about it is a little more complicated than that. The answers are not quite that obvious.

To Mr. McFarlane:

You had to do it again, didn't you? Spawns #7 was the best issue to date with I read the letter column. As usual, you managed to find a way to shut Marvel Comics up and now I have read it, but with the bad marketing Marvel has taken from most of the image magazines. However, your capacity for negative comments seems endless. I think it is time to let you take a lot of having your witty comments.

You and the other top image creative should be grateful to Marvel for giving you a job with the company that every aspiring artist would love to work for. And you, Todd, were given a new idea along with the privilege of writing a Spider-Man. The odds to write does not necessarily make you a good writer. You were a good artist, and lucky to be given the opportunity to write.

Although I wish you had all signed with Marvel, I understand the creative differences can come up. If you found it necessary to leave your old company where you had more control, then that's your prerogative. This does not, however, give you the right to use your new team to mock the way Marvel does business. Marvel's success is not an accident. It took a lot of hard work and a lot of people in place long before you came on board, and have been around for

by many big-name creators other than yourself. These restrictions were acceptable when you took the job, so why complain after words? My personal belief is that your greed is what led you to go to Image. Creative period comics are much more lucrative, so the prospect was too tempting. If this is the case, you are certainly just fed in searching for a bigger piece of the pie.

To my dismay, though, it's not enough for you to have your own company; you have also taken the time to take cheap shots at Marvel at every opportunity. In many Image comics I have seen words being hurled either the stories or the comic. For example, in *Wild in a Subway* was decorated with graffiti. The graffiti words on the subway were: "Spewer, Senger Dragon and X-Men: it's quite obvious what you mean by this. Do I have to be subjected to this graffiti?" If you have a problem with Marvel, that's your problem. I don't want to keep reading about it. If you can't resist the urge to put mud on them, though, at least resist if for some editorial that I don't have to read. There's nothing more business than reading a blatant out-up either a story when I am attempting to enjoy free of your anti-Marvel propaganda.

Your reputation and the following which has made possible your success on Spewer was built up at Marvel. Also, I'm sure you will have friends at Marvel (such as Stan Lee) so when you insult Marvel you insult them. Most importantly, when you insult Marvel you insult many of your fans such as me. People who miss both your product and Marvel.

Don't try to make people choose between Marvel and Image. I would like to be able to collect titles from both companies. You may have noticed that Marvel has not responded with anything, instead about Image. Perhaps they realize something that you don't. Namely, that the comic book industry as a whole is on the same side, and should be attempting to support the opportunity of the medium rather than feud amongst itself.

I appreciate you in your success and wish you luck in your future endeavors, but I sincerely hope you will consider my opinion. Thank you for the chance to voice it.

Thane Mackinnon

Scarborough, Ontario

If making money is all that the industry wants, then at the very least using that money for the best asset after looking at Marvel Comics. If anyone else had an incentive to stay at Marvel for financial reasons, then it was me. Our grade is not with Marvel Comics yet we did with the way that "Opponent America" would speak. If you think that there are a lot of creative people that were happy to just put their ideas and walk away from them, then you have not taken your homework. The fact that Marvel does not respond to anything that we say does not hold any weight with me. The words "no comment" does not make someone innocent. I am not saying that I have problems with the people who write, draw, letter or color the books. I have a problem with the people who try to control these creative people. If my letter communicates you, then please do not read it.

Dear Mr. McFadden

We just picked up copies of Spewer #1. As usual, the quality of the artwork and storyline was top-notch. The story didn't focus on just the slugfest between Spewer and Overkill, but the relationship between Spewer has with other characters people. Words a search for the mysterious robot in issue #2 and the heroic Sandhawk. I will continue to hunt Spewer. These elements and the artwork are some of the many reasons why Spewer is one of the best comic books being sold on the market today.

The way of the comic industry should take your work as an example that one does not need things gimmicks to get their product sold. At the same time, it's a good combination of art and storytelling. Great! What is the point of producing copyrighted images that are being sold out without a 3-dimensional print like in the book CHAP for a comic book. Not only does this detract from the book, it takes money away from many professional companies and puts it back into the hands of the pocket of entertainment writers who really don't give a damn about the quality of the comic. To exemplify this point, the new Justice and I purchased

Spewer #1, we were witness to the strange phenomenon of brain-washed consumers. It was hard to watch and understand. Three middle-aged professionals walked into the store we frequent and picked the shelves clean like a vulture would a corpse. They bought everything from Alpha Flight to Youngblood. They were indistinct about their purchases; everything was sucked into the ever-growing stack of comics. Over \$70 was spent by each of them and they happily walked away with their prize clothes of the week, boasting savings of up over their investment—but what is their investment? We could guarantee over 25 percent of the merchandise would not be looked at but mostly stored in polyurethane bags to sit and rot on the shelves like market might increase its value.

This goes the same for when people buy multiple copies of the same book. You can't look at the book or the impact of the same book is disappearing. Their investment is being wasted through the process.

The above two examples show how commercialism and the pursuit of the slightly dollar is corrupting this one true medium of communication—the American comic book.

(Unfortunately, we see drastic decline in quality of work that is produced weekly, not necessarily with products from the Image line but garbage from the "big two.")

Marvel has capitulated in the cheap gimmicks, claiming too many copyrighted titles that are disappointingly disposable with their artwork and plots. Marvel continues to dominate over the control of its creativity and to the readers' dismay. The art and storyline all have become too similar of a polychromatic bar. Reading each issue leaves people with the bad aftertaste of a 15-minute book review.

DC Comics and recently, didn't seem to such market strategies, but with profits slowly being lost to Image and other independent, drastic action was taken. Through television and newspaper hype, the failing company killed all one of the most recognizable characters in comic, Superman. Their plan worked; those people who had purchased the storyline that spawned a number of books and the merchandise, you're the winners. These values though will suddenly plummet when the Man Of Steel returns with a look-alike superhero costume this Spring.

One does not see these look-alike strategies in the independent market. You can find excellent stories and artwork based on the character of the independent hero. It's actually worth the wait to make sure you're the highest quality, most enjoyable comic.

In closing, the normal fan should not be the one who is easily fooled by the strategies of the "big two" but a wise consumer who can tell good from bad. The comic market right now is comparable to a horse race; many people are going to bet on the horse with the fastest coat, the longest muscles and the most competent jockey. There is a horse that is faster in the backstretch of the track, slowly it overcomes a bad horse and then another until soon, it is turning back and back with the leader. This horse's name is Image and it's getting speed.

Sincerely,

Timothy Miller

Waukegan, WI

Jason D. Blevins

Princeton, NJ

Tim and Jason, thank you very much for your kind words. There is really not that much more that I can add other than we here at Image are not quite prepared to meet business requests after the period over outside episode, there will be a valuable lesson learned by all.

Approximately 10-12 Image visitors (including Tim!) will be appearing at the Comic-Con World Con April 1-4 at the Oakland Convention Center in California. See you there!

Image Fan ART

1. Rafael de la Torre Diaz, Sevilla, Spain
2. Ricky Cruz, Hyattsville, MD.
3. Thom Flanagan, Commack, NY.
4. Mike Smith, Saint Cloud, FL.
5. Alexander Ilich, Seaside, CA.

6. Hans Zanjuga, Tampere, Finland.
7. Salvador Regia, Simi Valley, CA.
8. Sasha Raught, Ocean, NJ.
9. Bryan Koester, Albany, CA.
10. Chris Chen, Orangeville, ONT.





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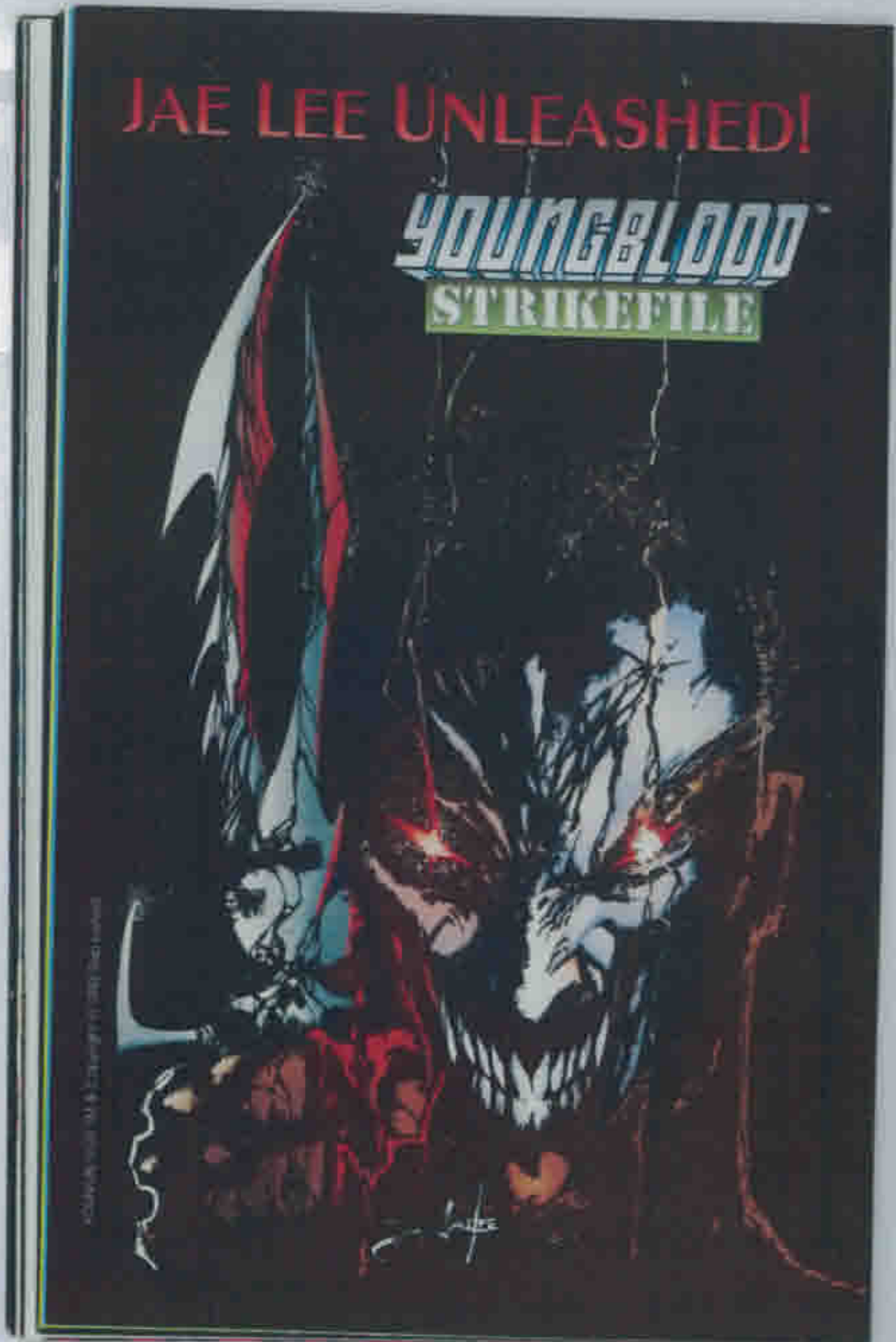
8.



9.



10.



Ricochet™, Barbaric™, SuperPatriot™,
Dart™, Mighty Man™, Rapture™,
Horridus™



Coming soon...





F R A N K
MILLER
WRITES



SPAWN II

POSTER INSERT BY GEOFF DARROW

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SHAMAN'S TEARS



image UNLEASHED!



COMING IN MAY 1993 ...
AND **EVERY** MONTH!

WRITTEN BY
DANIEL RAY
MIKE GRELL